



# American Art News

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NEW YORK, OCTOBER 12, 1912.

SINGLE COPIES, 10 CENTS.

## EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.  
IN THE GALLERIES.

### New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.  
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.  
Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.  
Canessa Gallery, 49 Fifth Avenue—Antique works of art.  
J. Charles, 718 Fifth Avenue—Works of art.  
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.  
C. J. Dearden, 7 East 41 St.—Old chairs.  
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.  
Duveen Brothers, 302 Fifth Avenue—Works of art.  
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.  
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.  
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.  
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.  
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.  
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.  
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.  
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.  
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.  
Kleinberger Galleries, 12 West 40th St.—Old Masters.  
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools and early English mezzo-tints and sporting prints.  
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.  
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.  
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.  
Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.  
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.  
Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.  
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.  
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.  
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.  
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.  
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.  
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.  
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.  
H. Van Slochem, 477 Fifth Avenue—Old Masters.  
H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.  
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

### Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

### Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.  
Henry Reinhardt—Old and modern paintings.  
Albert Roullier—Rare original etchings.

### Germany.

Julius Böhler, Munich—Works of art. High-class old paintings.  
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.  
J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.  
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

### London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.  
R. Gutekunst—Original engravings and etchings.  
E. M. Hodgkins—Works of art.  
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.  
Lewis & Simmons—Objects of art and old masters.  
Netherland Gallery—Old masters.  
Wm. B. Paterson—Pictures old and modern.  
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.  
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.  
Sackville Gallery—Old Masters.

## HARRINGTON REYNOLDSSES.

Although it is reported in London and rumored here that Duveen Brothers have sold the famous group portrait of Lady Harrington and her two children, and the half length portrait of Lady Fleming, mother of Lady Harrington by Sir Joshua Reynolds, which they recently purchased from Lord Harrington, to Mr. Otto Kahn of New York, it is not thought likely by well informed persons that Mr. Kahn is the purchaser of the canvases. No information can be obtained from Duveen Brothers on the subject, and Mr. Kahn will not affirm the report. The pictures will undoubtedly come to America.

## DOWDESWELLS—DUVEENS.

(Special Cable to American Art News.)

London, Oct. 10, 1912.

It is reported on good authority, in Bond street, that an arrangement of unusual interest and importance to the art trade of both Europe and America, has been concluded between the old and widely known house of Dowdeswell and Dowdeswell of Bond street, and the newer and also widely known house of Duveen Brothers of London, Paris and New York, whereby the latter have acquired the good will and control of the former's business.

The relations between the two houses have been close for some time past, and the reported arrangement does not excite entire surprise. Dowdeswell and Dowdeswell, it is understood, will, through the arrangement, continue in business under their own name as heretofore, and in their present handsome galleries in Bond street, and will also act as purchasing agents for the Duveens, while the long experience and unquestioned expert knowledge and acquaintance of Messrs. Charles and Walter Dowdeswell, with the sources of supply—especially of primitives and fine examples of the earlier schools throughout Europe, will be at the service of Duveen Brothers. At the same time the large capital of Duveen Brothers will aid in the acquisition of fine pictures by the Dowdeswells.

The reported arrangement is looked upon in the trade as being an excellent one and to the advantage of both houses.

F. L.

## FOUNTAIN AN ART WORK.

Mr. Samuel Untermeyer has sustained his contention before the Board of U. S. General Appraisers that the bronze fountain, with three dancing girls, by Prof. Walter Schott, which he purchased at the Brussels Exposition of 1910, for his lawn at Geystone, N. Y., should pay a duty of 15% as sculpture, and not of 45% as manufactured metal, as had been ruled by the Collector of Customs, or in other words that the Fountain is a work of art and not a mere manufactured metal article.

## ANOTHER ART THEFT.

A special cable from Rome to the N. Y. Sun states that an oval painting of the Madonna has been mysteriously stolen from St. John's Church in Piacenza.

The French Government has purchased the bust of Edward Tuck by Andrew O'Connor for the Luxembourg Museum. This makes the third purchase by the government of this sculptor's work.



MARRIAGE OF ST. CATHARINE.  
By Francia.  
(From the Weber Collection.)

At the Blakeslee Galleries.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

### Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Hamburger Frères—Works of art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Kleinberger Galleries—Old Masters.

Kouchakji Freres—Rakka, Persian and Babylonian pottery.

Henry Reinhardt—Old and modern paintings.

Mr. Guy Du Bois has resigned the post of art critic of the N. Y. American to become the editor of Arts and Decoration. He has been succeeded on the American by Mr. Raphael Jean Scott.

Mr. James Huneker has resigned as art critic of the N. Y. Sun, and has gone to London to engage in literary work. He is succeeded by Mr. Samuel S. Swift, formerly with the Evening Mail.

A. Sambon—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.



# CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

**Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.**  
**Ehrich Galleries, 463 Fifth Ave.—Picture by the lesser Dutch masters.**  
**Louis Katz Art Galleries, 103 West 74 St.—Paintings by eleven American artists.**  
**Kennedy & Co., 613 Fifth Ave.—Etchings by Rembrandt to Nov. 2.**  
**Keppel & Co., 4 East 39 St.—Drawings by the 16th, 17th and 18th century masters to Nov. 2.**  
**Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.**  
**Montross Gallery, 550 Fifth Ave.—Art Photography to Oct. 31.**

## Photographs at Montross's.

An exhibition of artistic photographs, the product of the cameras of 34 adepts in the pursuit, and made, according to the catalog, to illustrate the progress of the art of photography in America, opened with a reception and private view at the Montross Galleries, No. 550 Fifth Ave. Wednesday evening, to continue through Oct. 31.

In a pleasantly written foreword to the Catalog, by Temple Scott, it is stated that the organizers of the display have been actuated by the two motives of showing the public the later work in the art of photography, and in a dignified gallery, so that it can be judged on its merits and the maker's ambition heartened by public appreciation. It is further said that while there may be differences of opinion as to the position and value of photography as an art, there can be none as to its value as an art educator. "Photography," well says Mrs. Scott "is the art medium of democracy, and therefore deserves warm encouragement and sincere co-operation."

While the ART NEWS agrees with Mr. Scott in this last definition and endorsement, it is not prepared to admit that work, whose effect depends upon what is, after all, a mechanical and chemical process, is strictly art. There is unquestionably art feeling and taste in the choice of subjects, grouping, composition, and light and shade effects, in the work of such men and women as Alvin Langdon Coburn, Gertrude Kasebier, and others.

Be this as it may, the display is well worth close study, especially the beautiful Grand Canon and Californio landscapes of Alvin L. Coburn, the fine studies of the nude by William B. Dyer, Arnold Genthe's decorative Japanese landscapes and figures, Gertrude Kasebier's clever character portraits, George H. Seeley's landscapes and figure compositions, Karl Struss's local and Bermuda studies, and Clarence White's admirable figure plates.

## CORRESPONDENCE.

### Top Price for Tiepolo.

EDITOR AMERICAN ART NEWS:  
 Dear Sir: How do you reconcile the conflicting statements made in your issue of March 16 and September 14 in reference to the paintings by Tiepolo? On page 6 of your issue of March 16 is notice of the Weber sale, you quote M. Sedelmeyer as paying 260,000 marks for two (2) paintings by Tiepolo, and in your issue of September 14, page 6: "Great Auction Sales," you only quote Tiepolo's best price at \$13,000, which is the correct statement. Please reply in your next issue. Truly yours,

"AN OLD SUBSCRIBER."

New York, Oct. 7, 1912.

[This is a difficult question to answer. The figure of 260,000 marks quoted in our issue of March 16 last, as having been given by M. Charles Sedelmeyer for two pictures of "The Crucifixion," by G. B.

Tiepolo at the Weber sale in Berlin last winter, are correct, and are from the sale records. The pictures were exhibited in the Sedelmeyer Gallery in Paris last summer and created a sensation for their marvelous quality and strength. The figure of \$13,000, quoted in our issue of Sept. 14, as having been the best price obtained for a work by G. B. Tiepolo the past art season in Europe, was given in an article by Mr. Roberts, reprinted from a recent issue of the Nineteenth Century Magazine of London. After careful examination of the conflicting statements, we are inclined to believe that there has been some confusion—probably in Mr. Roberts's mind—between marks, pounds and dollars, and that he probably read 260,000 marks (\$65,000) for \$26,000 and about halved that amount in dollars to arrive at his quoted figure of Tiepolo's best price. We have written Mr. Roberts, to ascertain if he can solve the question, and account for the contradiction, and will hope to soon give an explanation of the seeming error.—Ed. ART NEWS.]

## OBITUARY.

### James H. B. Christie.

James H. B. Christie died in London, Sept. 23, his seventy-fourth birthday. He was the last surviving member of the well-known London firm of auctioneers, Christie, Manson & Woods.

"The death of Mr. James H. B. Christie," says the London "Standard," "brings to mind the fact that there is no longer any former partner alive bearing any of the three names by which the firm is known. The late Mr. Christie, indeed, retired from all connection with the business 1889. For some time there has been no Manson, and of other partners, Mr. Taylor died some years ago, and Mr. Arthur Natali is the only retired associate alive. Mr. Nathaniel Gibbs, Christie's picturesque cashier and comptroller, also happily survives, although he entered the service of the firm before the late Mr. Woods.

"James Christie, the founder of the firm in 1767, was a Perth Scot, who found the Navy rather conducive to rapid promotion nor to the satisfactory settlement of a romantic affaire du coeur. He resigned, married the lady, and joined one Annesley, a Covent-garden auctioneer. Leaving him, he started business for himself, and, aided by many personal graces (which Gainsborough vividly limned in a portrait still at Framingham, the home of the late Mr. J. H. B. Christie), he soon built up an auction clientele of the best kind. The traditions of Christie's have been steadfastly maintained.

"On various occasions the question of validity and authenticity has been raised, but the old Roman adage, 'caveat emptor,' still holds good. Horace Walpole once sarcastically wrote that he had seen a noble lord pay 400 gns. for a picture 'which somebody painted for Claude a few months ago.' The late Lord Hennen, a very rare visitor, once asked his nephew whether he was prepared to make an affidavit on the correctness of each catalogue ascription. The latter merely drew his

attention to the auction rules, which put all the onus on the buyer. The cognoscenti of today can well take care of themselves, and if a picture is catalogued as a Raphael because the ancestor of the seller bought it on the Grand Tour for one pound (on the oath of an Italian), they bid for it with appropriate restraint. Similarly they will recognize a priceless Primitive in another described as 'School of Holbein,' or a lost Rembrandt in one mentioned as 'Dutch school.' In the full view of the market a year or two ago Messrs. Lewis and Simmons bought for 250 gns. an example of the latter, subsequently sold in Berlin for thousands, and Mr. Fox in the Erle Drax sale picked up a masterly Jacobus Ruysdael which the owner had bought as a Rembrandt.

But this is all 'the fun of the fair.' And so is the call of the greenhorn to Christie's during a silver sale. Notwithstanding the fact that the story in real life has been told over and over again, Moses Primrose is constantly re-incarnated, and sure enough he will just drop in and start bidding for old silver as if the price per ounce was the total value of some rare old porringer. Then the angry lady will come, and finding that the German oleograph which she has bought is not an old master, will turn and say, blandly: 'Have I made a mistake?' Is this the real Christie's or the Christy Minstrels?"

## DEPARTMENT STORE ART.

It is rumored that a large number of department stores throughout the country are figuring on giving up the picture department. The question immediately arises, why? It is said that not one of them has made any money out of the department and therefore it must make room for one that will show large returns. This state of affairs has long been expected by a number of dealers and the first indication of fact came when a large number of these stores cut out the unframed goods. With a very few exceptions the department stores never figured in with the dealer who went in for the best that could be had in the way of works of art. In the sale of these it required some one who knew something more than a six-dollar a week saleswoman, and the more expensive clerk could not be had by the department store. Another and very important point has come to the front and that is the education of the public who now see that there is a difference between the 49-cent print sold in the department store and the fine reproduction handled by the art dealer, and it is these better goods that they want. We have written many times that the day for cheap goods is over and it is only a very short time until they will be a thing of the past.

In the manner of workmanship it is safe to say that in the majority of cases

that furnished by the legitimate art store is so far ahead of the dry goods that it does not need but a few orders to show the difference, and thereby make a client forever.

The department stores as a whole have been trading in the cheapest goods and getting the highest prices and in some case far in excess of what the public could get for the best that was made. The dear public has gotten wise and now the tide has turned to where it belonged and the man who has been giving the best that could be had is reaping what he is entitled to.

—Art Review, St. Louis.

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of the collection of Dr. Fenerly Bey to be held  
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Catalogues with 10 phototype plates, \$5.00, not illustrated free of charge.

The catalogue may be inspected at the American Art News Office. Orders for this sale will be received by American Art News and cable to Paris Office.

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ARCHITECTURE	ENGRAVINGS AND DRAWINGS	MOSAICS
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Books, Binding and Manuscripts	GOLDSMITH'S WORK	PLAYING CARDS
BRONZES	GREEK ART	SCULPTURE
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## EXHIBITION CALENDAR FOR ARTISTS.

## NEW YORK WATER COLOR CLUB, 215 West 57 St.

Annual Exhibition.  
 Exhibits received ..... Oct. 18-19  
 Opening of exhibition ..... Nov. 1  
 Closing of exhibition ..... Nov. 24

## ART INSTITUTE OF CHICAGO, Chicago, Ill.

Twenty-fifth Annual Exhibition of Oils and Sculpture.  
 Exhibits received ..... Oct. 16  
 Opening of exhibition ..... Nov. 5  
 Closing of exhibition ..... Dec. 8

## PHILA. WATER COLOR CLUB, Penna. Academy Fine Arts, Phila., Pa.

Tenth Annual Exhibition.  
 Exhibits received ..... Nov. 1

## PENNA. SOCIETY OF MURAL PAINTERS, Penna. Academy Fine Arts, Phila., Pa.

Tenth Annual Exhibition.  
 Exhibits received ..... Nov. 1

## CORCORAN GALLERY OF ART, Washington, D. C.

Fourth Biennial Exhibition of Contemporary American Paintings.  
 Exhibits received ..... Nov. 19-27

## NATIONAL ACADEMY OF DESIGN, 215 West 57 St.

Winter Exhibition.  
 Exhibits received ..... Nov. 25-26

## WITH THE ARTISTS.

Prof. M. J. Rongeron, the artist, so well known in this city, returned a few days ago, after a sojourn in Paris and Berlin, and has reopened his studio at 452 Fifth Ave.

Mr. Wm. M. Chase returned on the Mauretania recently from an extended European trip where he had a summer class.

Edward W. Blashfield is busy at work in the Fine Arts Bldg. on a very large historical mural for the new State house at Madison, Wis.

Arthur Halmi recently returned from Europe and is now at his studio at 130 West 57 St.

Charles Hoffbauer, who recently returned from Europe has received an important commission from Mr. Thomas F. Ryan. He is to paint the mural decorations for the new Confederate Memorial Institution presented to the City of Richmond, Va., by Mr. Ryan. One of the murals will depict General Lee and his staff.

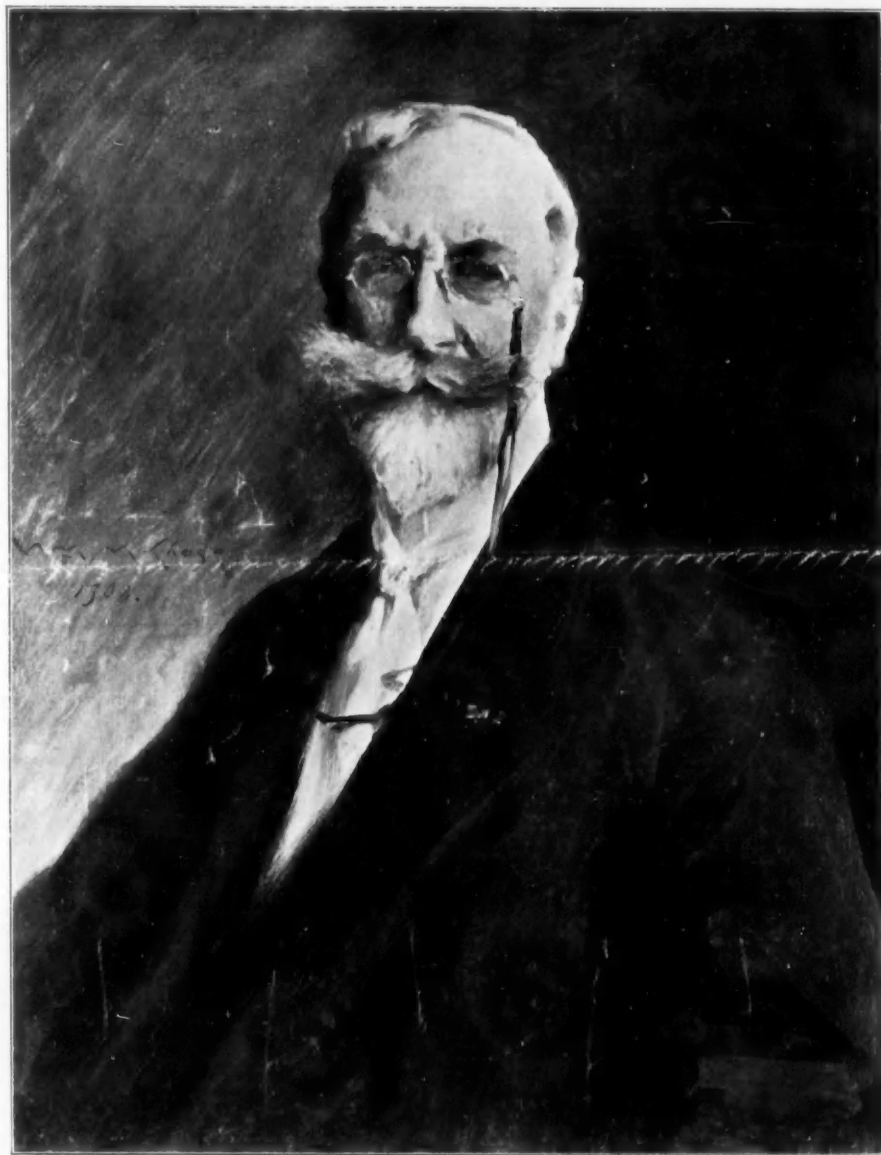
Ernest F. Lawson was busy at work the past summer painting Harlem River scenes from the banks of the Spuyten Duyvil.

Eugene Paul Ullman will spend the winter in Paris where he has taken a studio.

C. S. Pietro has recently completed a fountain to be placed in the residence of Mr. Lawrence Abraham. The fountain consists of the figure of a nymph standing in a grotto with water trickling over her.

William Rau has recently completed eight large murals for the Court House at Omaha, Neb. All are historical and educational in nature and are applicable to Omaha City. The murals are as follows: "An Indian Encampment Before the Coming of the White Man," "Open Prairie with Herd of Buffalo," "The Arrival of the Settlers," "The Clearing of the Land," "The Tilling of the Soil," "The Wheatfield," "The Harvest," and the last showing the skyline of Omaha.

J. Philip Schmand recently completed three portraits for the new Lawyers' Club, 115 Broadway. They include a copy of Sir Joshua Reynolds' portrait of Sir William Blackstone, a presentment of William Pitt, Earl of Chatham, and one of William Murray, Earl of Mansfield. All three hang in the grand dining salon, where also hangs David J. Rue's able presentments of Lincoln, whom he personally knew, and of Daniel Webster. Mr. Schmand has just painted portrait of Governor Wilson.



SELF PORTRAIT,  
 By William M. Chase.  
 Painted for the Uffizi Gallery of Florence.

Jef Leempoels writes from Buenos Aires that after a stay at Rio de Janeiro in April, he arrived at Buenos Aires in early May to execute some portrait commissions, a result of his pictures owned by and shown in several European museums, and the Grand Prix he received at the Brussels Exposition of 1910. He was to have sailed from Buenos Aires in early September for his home in Brussels, and afterwards expected to go to Paris to paint the portraits of the Marquis de B. and the Countess d' A. Later he will paint the portraits of several Brussels Mondaines in his studio in that Capital.

Frances Griems has completed a bas-relief portrait of Miss Mary T. Drier, President of the Woman's Trade Union League.

Charles M. Lang has recently completed two genre paintings which he calls "The Connoisseur of Pottery."

The first exhibition of the season at the Macdowell Club, 108 West 55 street, opened Oct. 3 to continue through Oct. 15. It comprises the works of eight of the younger artists, several of whom have exhibited before. These exhibitors are Marion R. Bullard, Charles Bayley Cook, Montfort Coolidge, Dorothy Hunt, Henry Lee McFee, Henry B. Selden, Wesley A. Schwarm and Grace M. Johnson, who sends a group of sculpture.

Robert Vonnoh recently completed an important portrait commission in Paris. The artist and Mrs. Bessie Potter Vonnoh will return on the Mauretania, due Oct. 18.

Marion Swinton has had a busy Summer painting in the Berkshires. She has returned to her Van Dyck studio.

Walter Griffin, the American artist who has spent the greater part of the past five years working quietly at his studio, 27 Quai des Grands Augustins, Paris, and at Boigneville and other picturesque French villages, has felt the necessity of changing his plans of returning to New York this season, as was formerly announced, owing to an invitation to hold an exhibition of his work in Paris. His landscapes are spoken of by connoisseurs in France as possessing "beauty of color and fine decorative qualities." His canvases certainly exemplify rare original charm, and are full of life and movement, and their individuality is sure to win them a host of admirers when they are exhibited in New York next season. The artist's work has not been shown in America since his successful exhibition at the Montross Galleries some years ago. Two fine examples were on view at the Spring Salon and it may be remembered that he was made an associate of the Academy last year.

Robert W. Van Boskerck has been painting for several weeks at Keene Valley, Adirondacks. He will return to his Sherwood Studio next month.

Carroll Beckwith has returned from Onteora and has taken the studio Senor Madrazzo formerly occupied in the Hotel Schuyler, where he will paint all Winter.

S. Montgomery Roosevelt spent the Summer at his home in Skaneateles, N. Y., and also visited Newport, where he began a portrait of Bishop Darlington of Pennsylvania. This he is now completing in his Sherwood Studio, where he is settled for the season.

De Witt M. Lockman has returned, temporarily, to his Sherwood Studio, where he has just completed a portrait of a lady. He will return to Windham, Conn., where he spent the summer, for a short time, but expects to occupy his New York studio regularly after Nov. 1.

After a long absence from New York, Carle J. Blenner has returned to his Sherwood studio, much improved in health.

Albert P. Lucas divided his Summer between resorts in Maine and Massachusetts, where he made a number of colorful and interesting sketches. After Nov. 1 he will return to his studio, 1931 Broadway, where he will fill portrait commissions.

Harry Watrous spent the Summer, as usual, at Lake George. He returned to New York last week.

Helen Watson Phelps has been painting at her Summer studio at Hillside Farm in the Adirondacks. She is settled for the Winter in her Sherwood studio.

Victor D. Hecht, who left New York on April 30, has returned to his Sherwood studio. While abroad he visited France and Germany. In Paris he painted an important full-length portrait of a young American woman.

## ARTISTS' CARDS.

25 cents a line—minimum 4 lines.  
 25% discount succeeding issues.

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Albert Groll recently returned to his Gainsborough studio after a prolonged trip through Europe. He has decided, however, that the American West has more inspiring subjects than any he found this summer abroad.



## AMERICAN ART NEWS.

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## MUNICH.

Galerie Heinemann . . . . . 5, Lenbachplatz

## PARIS.

Brooklyn Daily Eagle . . . . . 53 Rue Cambon  
Morgan, Harjes & Cie . . . . 31 Boul. Haussmann  
American Express Co. . . . . 11 Rue Scribe  
Munroe et Cie. . . . . 7 Rue Scribe  
Thomas Cook & Son . . . . . Place de l'Opera  
Students' Hotel . . . . . 4 Rue de Chevreuse  
Lucien Lefebvre-Foinet . . . . 2 Rue Brea

## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale  
of art works of all kinds, pictures, sculptures, fur-  
niture, bibelots, etc., will be given at the office of  
the American Art News, and also counsel as to the  
value of art works and the obtaining of the best  
"expert" opinion on the same. For these services  
a nominal fee will be charged. Persons having art  
works and desirous of disposing or obtaining an idea  
of their value, will find our service on these lines  
a saving of time, and, in many instances, of un-  
necessary expense. It guarantees that any opinion  
given will be so given without regard to personal or  
commercial motives.

## THE OPENING SEASON.

Again, and for the eleventh season, the  
AMERICAN ART NEWS, after its four  
Summer monthly issues, appears today  
as a weekly, and will bring to its thou-  
sands of readers every Saturday, and  
until next June, and possibly July, its  
budget of art news and information. The  
journal begins at the same time its  
eleventh year—the ninth under its pres-  
ent title—of successful publication, dur-  
ing which it has steadily grown in cir-  
culation, influence and favor with the  
art public both of Europe and America,  
and has justified the belief of its found-  
ers and conductors that there existed a  
place for an independent and intelligent  
art newspaper, allied to no one school or  
movement, but published solely in the in-  
terest of art progress.

It is as yet too early to predict the  
character of the art season just opening  
in America, but we feel safe, from what  
we know of the activities of American  
dealers the past Summer in Europe, and  
the general and well founded feeling of  
optimism in the art business world here,  
in venturing the opinion that the season  
should, and in all probability will, be an  
unusually prosperous one. The long five  
years of depression, following the panic  
of 1907 have passed, and confidence has  
returned. The new and fine galleries

opened of late and to open in New York  
alone, does not spell any fear of poor  
business. The American art collector is  
as determined as ever to get the best pic-  
tures and art works in the market, and  
the dealers were never more ready or able  
to supply this demand.

## CHICAGO.

Bert D. Betts, the youngest of a fam-  
ily of Chicago artists, was compelled  
by his irate sister-in-law, Mrs. Louis  
Betts, to destroy, at the Art Institute,  
a copy he had made for a wealthy Chi-  
cagoan of his brother's celebrated  
painting, "Apple Blossoms," is the sole  
topic of discussion to-night in art cir-  
cles.

The destruction of the picture took  
place in the office of Director French  
at the Institute, and in Mr. French's  
presence. The other persons present  
were Bert Betts and his sister-in-law.

"You may as well begin, as it must  
be done," said Mrs. Betts, handing her  
brother-in-law a long-bladed knife.

Reluctantly the young artist took the  
weapon, stepped to the easel, and mutil-  
ated the smiling face in the frame with  
one long slash. Then he cut and ripped  
from right to left till nothing was left  
except ribbons.

"Now I hope you are satisfied," said  
young Betts to his sister-in-law.

Mrs. Betts answered by tearing the  
last strip of canvas from the frame.  
Then she turned to Bert. "Don't ever  
copy a picture again. If you can't paint  
original stuff you had better start to  
paint signs," she said.

The original of the painting which  
Bert Betts slashed helped to make fame  
for Louis Betts. It hangs in the Art  
Institute, to which it was presented by  
the Friends of American Art. It was  
considered one of the ten best pictures  
by American artists in the Autumn ex-  
hibition of 1910, was one of the three  
to receive a prize at the Carnegie Ex-  
hibition, Pittsburgh, was exhibited in  
Rome, and for it Mr. Betts received a  
Fellowship in the Pennsylvania Acad-  
emy.

The younger Betts, according to his  
story, received permission to copy the  
picture from officers of the Institute.  
Meanwhile, the copy had been sold and  
delivered to Edwin A. Casey, an attor-  
ney. The artist had received the mon-  
ey for the painting; but Mr. Casey,  
when he learned that Mrs. Louis Betts  
demanded the destruction of the copy,  
returned the picture to the younger  
Betts and engaged him to do other  
work.

## BOSTON.

At the Copley Gallery on Newbury  
St. one of Frank W. Benson's latest  
pictures, "My Daughter," is now on  
view. The subject is a girl in light  
summer costume—a large, soft, white  
hat rolling back from the face, one  
hand negligently holding the cord of a  
window shade. The work is entirely  
charming, with a delightfully casual  
look, and is painted in Mr. Benson's  
best manner.

On either side of "My Daughter"  
hang recently executed paintings by  
Jessie Wilcox Smith—the originals of  
illustrations for Dickens' stories ap-  
pearing lately in the magazines. Most  
attractive, both. One a gay little fig-  
ure of "Little Emily," the other "Mas-  
ter Harry and Miss Horah" from "The  
Holly Tree."

The picture called "The Approach to  
the Sand Dunes," by the late H. H.  
Gallison, has been presented by Mrs.  
Gallison to the Luxembourg Museum.

Mrs. Gallison has just returned from a  
trip abroad, where she has arranged  
for exhibitions of her husband's paint-  
ings in London, Vienna, Berlin, Mu-  
nich, Dresden, etc.

Work goes rapidly forward on the  
new wing of the Museum of Fine Arts.  
The Evans Memorial presented by the  
widow of the late Robert Evans.

## PITTSBURGH.

The Third Annual Exhibition of the  
Associated Artists of Pittsburgh will  
open in the galleries of the Carnegie  
Institute Oct. 25.

The jury, selected by the members of  
the Association, to pass upon the  
works, is composed of Mr. James Bon-  
nar, President of the Association, who  
will act as Chairman, Will J. Hyett,  
Eugene Poole, Arthur W. Sparks,  
George Sotter, Charles J. Taylor, and  
Christ Walters. The exhibition prom-  
ises to be a great success.

## SYRACUSE (N. Y.)

Mr. Fernando A. Carter, Director of  
the Fine Arts Museum, met with a se-  
rious accident, Sept. 25 last, having  
been run-down by an automobile with  
resultant injuries to the base of the  
brain which rendered him unconscious  
for a time. He was removed to the  
hospital and is happily now conva-  
lescent. Mr. Carter met with the accident  
just after leaving the Museum, where  
he had superintended the hanging of a  
representative collection of oils by the  
late Louis Loeb. The accident, which  
so nearly deprived this city and the  
country of a man devoted to the inter-  
ests of American Art, led to a gracious  
tribute to his worth in the local press.  
Since his incumbency of the office of  
Director of the Fine Art Museum, that  
institution has acquired several valu-  
able examples of leading American  
painters, including a group of works  
by Ranger, Davis and Johansen. He is  
now laboring assiduously for the erec-  
tion of a suitable building for the Mu-  
seum. The AMERICAN ART NEWS will  
surely cordially join with Mr. Carter's  
host of friends in wishing him a speedy  
recovery and a near resumption of his  
activities.

M. T. O.

## CINCINNATI (O.)

The summer season has passed and  
the artists have returned to resume  
their work in town. L. H. Meakin  
spent his vacation in the Canadian  
Rockies as is his wont, while Herman  
Wessells was one of the usual artist  
colony in Gloucester, Mass. John Ret-  
tig made several trips out of town on  
sketching expeditions, and others re-  
paired to river, mountain and seaside  
resorts. Mrs. Ida H. Holloway of the  
Cincinnati Woman's Art Club, spent  
part of August at Chatham, Mass., and  
the remainder at Ogonquit, Me., and the  
results of her sketching will be shown  
at the next club exhibition.

The Cincinnati Art Club held its first  
meeting Sept. 14, with the new presi-  
dent, Theo. C. Dorl, in the chair. The  
house committee served a Dutch lunch.  
Mr. Simon Hubig has invited the club  
for a two days sketching trip at his  
summer home in Epworth Heights  
Oct. 5 and 6. The club rooms have  
been remodeled for entertainments.

The annual report of the Art Mu-  
seum Association, issued during the  
summer showed an increase in every  
department, in permanent and tempo-  
rary exhibits, donations, loans, and li-  
brary facilities.

The Crafters Company, organized  
last year by a number of people inter-  
ested in art, has begun the fall season  
very auspiciously.



MR. MICHAEL NATHAN.

## CUSTOMS CHIEF NOW DEALER.

Mr. Michael Nathan, for fifteen years  
chief art expert in the Appraiser's Of-  
fice of the Port of New York, has re-  
signed as of date Nov. 1, to become a  
member of the art firm of Lewis and  
Simmons of London and Paris, which  
firm will open next week new and  
handsome art galleries at No. 581  
Fifth Ave. Mr. Nathan will act as  
American representative of the firm,  
and his joining the firm, is the first in-  
stance known of a Government offi-  
cial transferring his activities in the  
art line to a private business house.

Mr. Nathan was the appraiser, se-  
lected by the Government, to go to  
London and Paris, to appraise the art  
works in Mr. J. Pierpont Morgan's  
collections in those cities, preparatory  
to their recent transfer to New York,  
and performed his onerous task, to the  
entire satisfaction of the Government  
and Mr. Morgan.

As it is not probable that any art  
collections, at all comparable to those  
of Mr. Morgan, will ever come to  
America from the Old World, it is con-  
sequently unlikely that the services of  
any American art appraiser will ever  
be called for in the same way as were  
those of Mr. Nathan, and that gentle-  
man, therefore, will always enjoy un-  
ique distinction as the Morgan art  
treasures appraiser.

Another U. S. Government official to  
join the firm of Lewis and Simmons, is  
Mr. Thomas Ward, for twenty-five  
years expert appraiser of Oriental art  
works in the N. Y. Custom House. The  
combined services of Messrs. Nathan  
and Ward should be a guarantee to  
American collectors of the art works  
imported by this house.

## ART SOCIETY'S FIRST SHOW.

The Association of American Paint-  
ers and Sculptors, whose formation  
last season caused a ripple of excite-  
ment in art circles, chiefly through the  
widely spread announcement that J.  
Auden Weir, the Academician, had  
been chosen as its president and had  
accepted the post, which announce-  
ment was speedily followed by Mr.  
Weir's denial of said acceptance, and  
his declination of the place will, it is  
announced, hold its first exhibition in  
the Sixty-ninth Regiment Armory in  
February. As nothing has been heard  
of the new Society, since its forma-  
tion, it had been generally thought that  
it had "Died a'bornin' like the Ameri-  
can Sculpture Society, formed by Gut-  
zon Borglum (who is a leading organ-  
izer of the new Association), and her-  
alded with a flourish of trumpets some  
three years ago, so that the announce-  
ment of a forthcoming exhibition will  
excite surprise.



## LONDON LETTER.

London, Oct. 2, 1912.

A publicity altogether out of proportion to its importance has been accorded by the English press to what is known in art circles as the "Correggio Comedy." Obsessed by the belief that an inferior painting, acquired some years ago for the sum of £1, is the actual original of the "Education of Cupid," by Correggio belonging to the National Gallery, and that the latter is but a miserable copy of the picture in his own possession, Mr. Jesse Landon has seen fit to embody his views on the subject in an elaborate volume of some 200 pages, with which he has bombarded editors, collectors and Museum directors in all parts of the world. In spite of the fact that the worthlessness of the newly-discovered masterpiece is apparent even from the reproductions furnished in the volume, and that not a single critic of repute is able to support its owner's theory, as much prominence has been given to the matter in the columns of the daily press as if there had indeed been some grounds for Mr. Landon's claims. This is much to be deprecated, for the questioning of genuine works of art, and the exploiting of sham masterpieces has now become quite a craze. This is by no means a desirable state of affairs, since the alarmist newspaper paragraphs tend to create mistrust in the minds of countless uninstructed persons, who are unable to weigh for themselves the merits of the case. The authenticity of the National Gallery Correggio needs no support, it having been purchased from the Duke of Mantua by King Charles I.

The exhibition of Gordon Craig's drawings and models for "Hamlet" at the Leicester Galleries once more affords the public an opportunity of becoming acquainted with the extremely stimulating work done by this artist in the direction of theatrical staging. The small models illustrate the possibilities to be effected by means of his stage screens and are in fact reproductions of his setting of "Hamlet" at the Art Theatre, Moscow. In place of the "flies" and "flats" of the ordinary theatre, the whole of the scenery is produced by means of a number of screens, differing in their height and the number and dimensions of their folds according to the purposes for which they are to be employed. The screens which are buff in tint, can be toned to any shade by means of colored lights thrown onto them and the lighting of the stage is effected by lights thrown either between or from above at any angle which may be found most convenient and suitable. The superiority over the conventional methods of stage lighting is, apparent, even from the small models, and there is no doubt that, especially in the case of the romantic and the poetic drama, Mr. Craig's theories have much to recommend them. The drawings also illustrate some exceedingly simple and at the same time beautiful stage effects. Some of Mr. Craig's models for stage purposes were shown at the Photo-Secession Galleries, N. Y., last season.

It is significant of the esteem in which British artists are held on the Continent that a gold medal should have been bestowed by the Gross Berliner Kunstausstellung (a society which corresponds to our Royal Academy) on Frank Brangwyn A. R. A., while Arthur Rackham and Miss Jessie King have been elected associates of the Société Nationale des Beaux Arts of Paris.

In spite of the fact that the sale-room season proper has not yet opened, the announcement of the sale of the Yates collection at Messrs. Knight, Frank and Rutley's brought back the majority of

the leading dealers to town for the sale of the colored stipple engravings on the first day. So anxious were bidders to secure some of the rare treasures of this famous collection that bidding began high and progressed by rapid strides. The fine stipple in colors, in the first state before inscription, of the engraving by Thomas Cheesman of Romney's "Lady Hamilton at the Spinning-Wheel," secured a first bidding of 360 gns. and eventually reached 450 gns., at which sum it was purchased by Messrs. Colnaghi & Obach. The same firm paid £378 for Meyer's mezzotint of Romney's "Lady Hamilton as Nature," and a colored stipple of Lawrence's "Miss Farren," by Bartolozzi was secured by Mr. Dunthorne for £147. The prices paid give a fair indication of the position that colored stipple engravings may be expected to take in the sale-rooms in the near future.

The two panels of 15th century Arras tapestry, which originally formed part of a series of eight, designed by Jan de Mabuse for Philippe de Bourgogne and recently discovered at Knole, are to be exhibited in Paris by M. Jacques Seligmann in his Sagan Palace Gallery, by permission of their owner, Mr. Pierpont Morgan, before they journey to America. The subject of the tapestry is "The Seven Deadly Sins," and a half-panel, formerly the property of Cardinal Wolsey, was sold at Messrs. Puttick & Simpson's two years ago for £6,600. Together with the Knole tapestries, will be shown also Mr. Morgan's magnificent "Crucifixion," woven entirely of pure gold, which was acquired by M. Jacques Seligmann at the Dollfus sale last spring for £13,200.

"Nobody can appreciate pictures but a painter," is the latest dictum of Mr. George Moore, whose outlook on art, especially English art, is of the very gloomiest description. His views are set forth in a recent letter to the press, which has called forth much violent protest from critics, artists and mere lay persons. Mr. Moore's point of view, if your correspondent may venture to think, is entirely a mistaken one. Art in the truest sense should make a universal appeal and the more inspired the work, the greater the scope of its influence. It certainly needs some training to appreciate technique, but this does not appear to be the point on which Mr. Moore dwells. It is good to know that the feeling of the public on the subject is far more healthy in tone than that advanced by the artist-novelist.

No little excitement has been occasioned by the refusal on the part of the authorities of the Père Lachaise cemetery in Paris to authorise the erection of the Monument to Oscar Wilde, recently completed by Jacob Epstein. Whether this attitude is due to the conviction that the statue is "immoral" or whether it is because the style of the monument is unsuited to erection in a cemetery is a little obscure. News as to the ultimate fate of the statue, undoubtedly a fine piece of work, is awaited with interest.

L. G-S.

## MURILLO (?) STOLEN.

A canvas attributed to Murillo, formerly in the collection of Jerome Bonaparte, was recently stolen from the Philadelphia home of Mrs. John McMurdie Warner, widow of the wealthy ironmaster. Mrs. Warner has had her house closed since March.

Mr. Louis Katz will hold his annual Thumb Box Show at his gallery, No. 103 West 74 St., Nov. 25-Dec. 28. Some 175 artists will be represented by some 800 examples.

## PARIS LETTER.

Paris, Oct. 2, 1912.

The Gothic tapestries, recently bought by J. Pierpont Morgan at Dole and dating from 1480 to 1520, are on exhibition for a month, at the Seligmann Sagan Palace, under the auspices of the Society of Friends of the Louvre. At the same time two other superb pieces of tapestry, a fifteenth century credo and crucifixion, from the palace of Duke d'Albe, which were bought by Mr. Morgan for \$60,000 at the Dollfus sale, are shown. I will notice these unique and splendid works next week.

The summer exhibition of Persian miniatures at the Pavillon de Marsan, the "Year's Pictures" at the Galerie Haussmann, and the retrospective of "Ten Kate" at the Galerie Manuel, recently closed, all deserved the success they secured.

On the proposal of Count d'Audigné, the fourth commission of the Paris Council has decided to give a series of exhibitions at the Petit Palais in the Spring of 1918, '14, '15 and '16. The first of those will be devoted to the works of Louis David and his pupils.

## In the Museums.

Mr. Léon Bérard, Under Secretary for Fine Arts, inaugurated the new museum at Maisons-Lafitte, the old castle of Longueil, which belonged to Marshal Lannes and the banker Lafitte.

It was built by Mansart for René de Longueil and contains already Gobelin tapestries, pictures by Philippe Champaigne, Sebastien Bourdon, Jouvenet, Romanelli, Joseph Vernet, Van Loo, etc. In the entrance hall, four pieces of sculpture by Sarrazin are remarkable. One of the rooms is devoted to Italian 18th century paintings, another to French of the same period.

The Condé Museum at Chantilly has received four important pictures, as legacies from M. Dulac. There are three modern masterpieces, "Boats at Bezons," and "Dawn in Sologne," by Daubigny, "Normandy Farms," by Th. Rousseau—and an old picture by Dumont de Romani representing a Holy Family. The Paris authorities bought for the Victor Hugo Museum three drawings inspired by the poet's works.

One of the last old Paris signboards dating from the 18th century has been removed to the Carnavalet museum. It was the golden cross of a wine merchant Rue St. André des Arts.

## Notes and News.

The recent death of Eugène Kraemer, the antiquary, is deplored by the art world. He was only sixty years old and had an important position in Paris. He had specialized in 18th century art works, and many fine pieces passed through his hands before entering the collections where they now are. He was one of the joint buyers of the "Billet doux" by Fragonard, at the Cromer sale, where it was sold, as may be remembered, in 1905, for \$84,000. His important collection means a big auction for next season.

The results of the Concours for the Prix de Rome were not unexpected. It is a triumph for the Cormon studios, indeed. Mr. Gerodon is first, while Mr. Font, perhaps less learned, but certainly more artistic, is second. The third happy painter (?) to go to the Villa Medici is Mr. Lorient. The winning sculptor is Mr. Foucault, pupil of M. Coutan, the second, M. Silvestre. There were no prizes given in architecture.

At the Durand-Ruel Galleries, 16 Rue Lafitte, there are now among

many other interesting pictures of old and modern schools, two portraits by Goya, finished studies of two figures in his great composition portrait group in the Prado Museum of "King Charles I. and family." The two studies are those of the little Princess Infanta Isabella and of the favorite Godoi, the "Prince of Peace," the latter in his uniform of red embroidered in gold.

Messrs. Durand-Ruel and Brame will act as "Experts" in early December, at the sale of the collection of the late Henri Rouart, composed of numerous studies and pictures by Corot, Millet, Degas, Renoir and other famous modern painters. This sale will be held in the spacious and accessible Salle des Modes, so well managed by Manzi, Joyant and Co. in the Rue de la Ville l'Eveque.

R. R. M. SEE.

## THE AUTUMN SALON.

A special cable to The Tribune from Paris says: "The tenth annual Autumn Salon of Painting, Sculpture and the Decorative Arts, now open in the Grand Palais, comprises 1,770 numbers. There are 221 retrospective portraits of the nineteenth century, including a selection of works by Delacroix, Corot, Courbet, Fantin-Latour, Goya, Gérault, Henner, Manet, David, Carrière, Bonnat, Boldini, Aman Jean, Puvion de Chavannes, Whistler, Sargent, Zuloaga, John Alexander and others.

"Prominent in the principal room is a large decorative panel by Miss Anne Estelle Rice, of New York, for Rodman Wanamaker, of Philadelphia, the central figures of which are three women standing in a courtyard surrounded by bronze foundations in front of a marble Greek pavilion. The color tones are greens, subdued reds, ivory and whites.

"There are landscapes by William S. Horton, of New York, and Miss Eleanor Norcross, of Chicago, exhibits a couple of exquisite paintings of porcelain cups and saucers, with plates on glass shelves.

"Miss Cecil Howard, an American sculptor, exhibits an excellent plaster group of a large wolf dog gazing hungrily at a procession of quacking ducks.

"The decorative works in the Salon are superior this year to any of its previous exhibitions. Foremost among these are decorative panels by Maxime Maufra, Alfred Maurer, Jacqueline Marval, Maurice Denys, Gaudissard and Chapuy and a delightful bright toned triptych of children with picture books and dolls.

"Of course, the irrepressible cubists and futurists put in a strong and weird appearance, but the cubists have become as mild and as tame as Bouguereau and Cabanel when compared, for instance, with the futurist Picabia, whose lurid picture "La Source" consists of frantic curves that look like piles of shavings planed from blocks of red mahogany.

"Then comes another futurist, Chagall, whose "Saviour on the Cross" is accompanied by a huge spirit hovering over Mount Golgotha in what might be taken for either a boat or an aeroplane."

The rotary thumb-box exhibition sent out and arranged by Mr. Wm. H. Powell, opened at the Empire Galleries, Rochester, N. Y., on Monday last. From Rochester the collection will go to Cleveland, Pittsburgh, Detroit, Chicago, Milwaukee, Baltimore, Philadelphia, and other cities, and will open at the Powell Gallery, 983 Sixth Ave., Nov. 4.



## Moulton & Ricketts

537 Fifth Avenue, New York

MESSRS. MOULTON & RICKETTS beg to announce that they have purchased the American Interests of the well-known firm of

**MESSRS. ARTHUR TOOTH & SONS**  
of London and Paris

and have removed their New York Galleries to the premises previously occupied by that firm, at

**No. 537 FIFTH AVENUE, NEW YORK CITY**

where they will continue to show Important Works of the Early English Painters, together with choice examples of the Dutch, Barbizon and American Schools, also a carefully selected stock of

*Etchings and Engravings by the Modern Masters*

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### RUDOLF SECKEL

31 East 12th Street New York

*Rare and Old Etchings, Engravings, Mezzotints and Color Prints*

—ARTISTIC FRAMING—

### R. GUTEKUNST

Original Engravings and Etchings by Dürer, Beham, Rembrandt, Ostade, Van Dyck, Meryon, Millet, Whistler, Seymour Haden, Cameron, MacLauchlin, Muirhead Bone, etc.  
10 Grafton St. Bond St. London, W.

### Wm. B. Paterson

Chinese Pottery and Paintings  
Persian Miniatures and Japanese Prints  
5 Old Bond Street—London

### THE PERSIAN ART GALLERIES,

Lustred Pottery, Glasses, Bronzes, Miniatures, MSS., Textiles, etc.  
The result of recent exploration and excavations in Persia, may be seen at  
128 New Bond Street, London W.

### NETHERLANDS GALLERY

Pictures by the Ancient Dutch, Flemish and Early English Masters  
11A KING STREET, ST. JAMES', LONDON  
(Two doors from Christie's)

### FAMOUS VAN DYCK SOLD.

A recent cable to the "N. Y. American," states that another of the famous Genoese Cattaneo Van Dycks has been sold by M. Knoedler & Co. to Herr Von Nemes of Budapest. The portrait depicts the Lombellini family.

The sale of the Marquis de Cattaneo's Van Dycks a few years ago, created a sensation on both sides of the Atlantic. Mr. P. A. B. Widener purchased three of the portraits, Mr. H. C. Frick one and two went to the National Gallery of London.

### IMPORTANT ART FIRM CHANGE.

As was announced in the last summer monthly issue of the ART NEWS, that for September, the well-known art house of Moulton and Ricketts, for thirty years past identified with the art development of the middle West, have purchased the American interests of the old and well-known art house of Arthur Tooth and Sons of London and Paris, and have taken over the lease of the new and handsome galleries, occupied by Arthur Tooth and Sons at No. 537 Fifth Ave., which that firm opened last year.

This change in the American business of two such leading art houses is both an interesting and important event of the opening art season. The firm of Arthur Tooth and Sons was established in London in 1842, and is one of the oldest art houses now in active business in the British Metropolis. It opened a branch house in New York in 1893, at Fifth Ave. and 31 St., which was under the direct management of Mr. Augustus Tooth, now retired from business. The galleries were removed to No. 580 Fifth Ave. in 1908, and to their present location in 1911.

The history of the house of Moulton and Ricketts is well known to American art lovers and collectors. For the past thirty years they have had a house in Chicago, at present at No. 73 East Van Buren St., some years ago erected a building of their own in Milwaukee, one of the most beautiful and complete of its kind in the country, and last year, to meet the demands of their rapidly increasing business in the East, opened attractive galleries in West 45 St., New York.

The New York galleries of the firm, those previously occupied by Arthur Tooth and Sons at 537 Fifth Ave. as said above, will be in charge of Mr. Arthur B. Hughes, who for a number of years was associated with that firm.

While Arthur Tooth and Sons nominally retire, after a long business career in the United States, their influence will in nowise be withdrawn from this country, inasmuch as there will exist close working relations between the two firms, and Moulton and Ricketts will have a selection of the fine pictures secured by A. Tooth and Sons from great European collections.

Mr. R. R. Ricketts, who is the active head of the firm of Moulton and Ricketts, has long been identified with the art business of this country, and Messrs. Tooth and Sons have recognized his attainments and integrity in placing in his hands the future of what has been a long and honorable business

career. Mr. Ricketts has concerned himself with the aesthetic, as well as the business phase of art progress in the West, has contributed liberally of his time, money and influence to the art museums and movements of the middle West, and has generously furnished the young institutions with numerous transient exhibitions, especially of the works of American artists. His firm early recognized the position achieved by American painters and supported their conviction by the purchase of several important private collections at prices, which although seemingly large at the time, have since been justified.

Moulton and Ricketts will continue to pay particular attention to American art, and will also show important works of the early English painters, together with selected examples of the Dutch and Barbizon Schools and a carefully selected stock of etchings and engravings of the modern masters.

The business organization of Arthur Tooth and Sons will be retained intact by Moulton and Ricketts, and the services of Mr. Herbert C. Labey, so well-known in art circles will be retained.

### TWO ART FIRMS MOVE.

The Bonaventure Galleries have been removed from 5 East 35 St., to the new and artistic building, No. 601 Fifth Ave., where they occupy the ground and the rear half of the first floor. The new Galleries are fitted up with Mr. Bonaventure's characteristic taste, and are most attractively furnished and decorated. Mr. Bonaventure returned from his annual trip to Paris on La France, Oct. 4.

The new Galleries of H. O. Watson and Co., which occupy the front half of the first floor, and three floors above, of the new and handsome building, No. 601 Fifth Ave., are now ready for inspection. From the reception room on the first floor, done in dark woods, the visitor passes in turn by elevator to an English, French and Italian gallery, each of which occupies an entire floor. Each gallery is fitted with period furnishings, pictures, and bibelots of the respective countries, and form together a choice Museum of art works. The Italian Gallery is especially notable, with its vaulted ceilings and furnishings, adapted to the rare old hangings, furniture and pictures, with which it is filled.

There will open at the Keppel Gallery, No. 4 East 39 St., Tuesday next, Oct. 15, to continue until Nov. 2, exhibition of some forty important and interesting drawings by 16, 17 and 18 Century masters, including eight characteristic and fine examples of Rowlandson.

An exhibition of etchings by Rembrandt is now on at the Kennedy Galleries, No. 613 Fifth Ave., through Nov. 2. Notice will be made next week.

### WINTER ACADEMY JURY.

The Academy of Design, it is reported, will display some 350 oils in its annual Winter exhibition, to open in the Fine Arts Galleries Dec. 14 next. The Jury will consist this year of Herbert Adams, E. H. Blashfield, W. M. Chase, W. Clark, C. C. Cooper, E. I. Couse, C. C. Curran, E. Daingerfield, L. P. Dessar, F. Dielman, Ben Foster, D. C. French, W. G. Smith, C. W. Hawthorne, H. S. Hubbell, Bolton Jones, S. Isham, H. A. MacNeil, F. L. Mora, J. F. Murphy, W. Ritschel, W. S. Robinson, W. E. Schofield, W. T. Smedley, H. B. Snell, Douglas Volk and I. R. Wiles.

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## WITH THE DEALERS

The opening of the art season has brought the majority of the dealers back from their summer wanderings and business trips to Europe and the country, and this week finds almost all the prominent men in their galleries ready for what promises to be a most successful season. Several important sales are already chronicled at this unusually early date, and the prevailing tone and atmosphere all along upper Fifth Ave., is one of cheerful and well-founded optimism.

From a trustworthy source it is learned that MM. Jacques and Arnold Seligmann, so long associated in business, will separate in the near future, but the ART NEWS does not wish to publish the details until they are officially given out. It is reported to the ART NEWS that Mr. Arnold Seligmann will continue the business in the old Galleries in the Rue de la Paix, while M. Jacques Seligmann will continue the business, established by him, in the Sagan Palace, 57 Rue St. Dominique, where the important and remarkable Knole tapestries owned by Mr. Pierpont Morgan are now on exhibition.

Mr. Edouard Ziegler of the Henry Reinhardt Galleries, was married at the American church, Rue de Berri, Paris, Sept. 28 last, to Miss Madelyne Bloch, daughter of Mr. Samuel S. Bloch of Wheeling, West Va. The couple went to Italy for their honeymoon and will sail next week for New York.

The new galleries of Lewis and Simmons, No. 581 Fifth Ave., will open next week. Mr. I. Simmons arrived on the Olympic, Sept. 26, from Paris, and brought with him, the celebrated double life-size portrait by Romney of two handsome women, said by the London "Times," to be Mrs. Siddons and sister, which he recently acquired in London, a remarkable example, a rarely beautiful work, and which was for many years in the possession of an old country family now extinct. The picture has never been publicly shown, and its coming to America, is an important and interesting event of the opening art season.

Mr. Charles L. Knoedler, of Knoedler & Co., arrived from Paris last week on La Savoie. Mr. Roland Knoedler will return about Nov. 1.

The Messrs. Ehrich, of the Ehrich Galleries, No. 463 Fifth Ave., have sent a collection of some forty selected old masters for the annual exhibition of the Milwaukee Art Society to open next Tuesday.

Mr. T. J. Blakeslee, who returned as usual from his annual trip abroad in late July, has been for some time at his galleries, No. 358 Fifth Ave., and reports the acquisition of a number of most interesting and valuable pictures, in addition to those whose capture has already been chronicled.

Mr. V. G. Fischer and Mrs. Fischer are due to arrive on the Amerika today. Mr. Fischer made a long and interesting trip through Germany and to Munich and Vienna the past summer, in addition to his annual visits to Paris and Berlin and secured a number of exceptional canvases.

Mr. Felix Wildenstein of E. Gimpel and Wildenstein is due to arrive with Mrs. Wildenstein on the Rotterdam on Monday.

Mr. Henry Reinhardt is due to arrive on the Amerika today.

Mr. Allan Tooth who was married to Miss Harris in London July 29 last, arrived with Mrs. Tooth last week, and has been busy concluding the arrangement whereby Moulton and Ricketts take over the Fifth Ave. Gallery and good will and business of Arthur Tooth and Sons in this country.

Mr. Stevenson Scott arrived from his annual trip to Europe last month and Mr. Charles Fowles on the Carmania last week. The galleries, No. 590 Fifth Ave. are now open for the season.

Mr. Paul Reinhardt accompanied by Mrs. Reinhardt, arrived from Europe last month and is at the galleries, No. 569 Fifth Ave.

Mr. Carl Henschel is due to arrive from Paris today.

Mr. Edward M. Hodgkins arrived on the Lusitania last week, and is at the Gallery No. 630 Fifth Ave.

Messrs. Otto Bohler and Fritz Steinmeyer spent part of the summer in Buenos Aires, but have returned to Paris, and will soon arrive in New York to open their handsome Galleries in West 54 St. Mr. Charles Brunner of Paris also spent the latter part of the summer in the Argentine, which has become an art mart of importance. One Paris dealer of the Rue Caumartin is said to have cleared over \$250,000 last year in Buenos Aires alone, chiefly through modern French and Italian pictures.

Mr. Louis Ralston arrived on the Mauretania Sept. 27, accompanied by Mrs. Ralston and their son, Mr. William Ralston. He secured, among other valuable pictures, a Greco, a Ribera, a Gainsborough portrait of Elizabeth Dundas, one by Sir Peter Lely of John Wilmot, Earl of Rochester, a portrait of Mrs. Donald Rennie and her son and daughter by Raeburn, one of Miss Louisa Meredith by Sir Thomas Lawrence, one of Miss Mary Scott by Allan Ramsay, a composition group portrait, including a presentment of Gen. Wolfe by Benjamin West, a portrait of Michael Angelo by his pupil Giuliana Bugiardino, and a portrait of a French Princess by Largilliere.

The first of the season's exhibitions in the Dealers' Galleries is now on at the Ehrich Galleries, No. 463 Fifth Ave., and consists of several well chosen examples of the early Flemish and Dutch schools. Notice will be made next week.

Mr. H. G. Kelekian returned from Europe last week, and brought with him art objects and antiques, valued at \$184,300 by the Custom appraisers. These will soon be shown at the new and handsome Kelekian Galleries No. 709 Fifth Ave. The importations include several early French Gothic carved wood statues, and Greek, Egyptian and Persian antiques.

Mr. C. I. Charles is due to arrive from London Oct. 19, and will bring some exceptionally fine furniture and art furnishings for his Galleries at No. 718 Fifth Ave.

A fortnight exhibition of paintings of the West by New York artists organized by De Witt Parshall and to consist of three works each by a number of leading painters will open at the Macherb. Gallery, No. 450 Fifth Ave. Nov. 19.

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